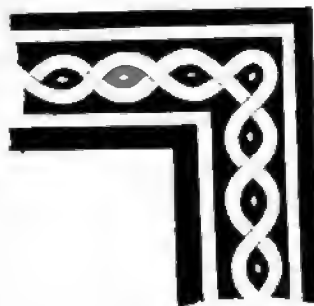
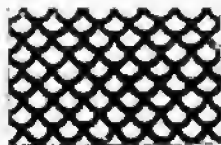
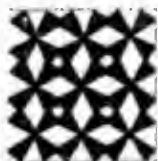
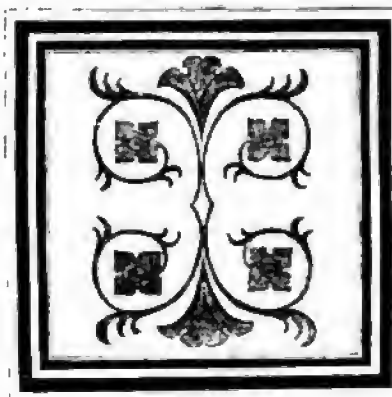
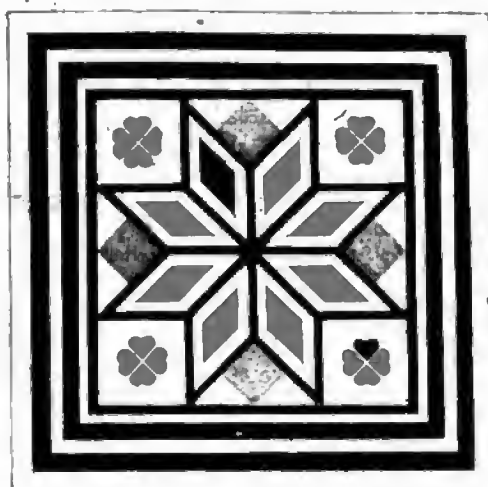


MOSAICS FROM POMPEII.



visible from each other. Such was the "house of Sallust," in its original state (for it seems to have undergone successive alterations by its owner): as you stood in the central court you had a small garden before you, and another on each side. Some examples occur of a stone channel for flowers round the lip of a reservoir or tank; an idea which might be happily introduced into modern gardening. In one garden there were four parterres round a central fountain, each presenting a regular pattern, formed by similar channels made with tiles. The fountains were often attached to the wall, and incrustured with rustic work, or coloured mosaic, or with shells, the several architectural members being marked by the use of different shells. Fountains consisting of a simple stone water-spout were also common in the streets.

The general arrangement of the houses reminds the eastern traveller of the dwellings of Damascus, and of the mosques of Cairo, an arrangement which was introduced with their architecture by the Moors into Spain. Instead of rooms lighted by windows, the Pompeian house consisted of large recesses, or *alcoves*, (the very word has been borrowed from the Saracens), open to the central court;—one always opposite the entrance, and others on each side, the fountain sparkling in the sunshine, being in the centre, and the deep cerulean sky forming the roof. Such a mansion in such a delicious climate, would be equally well adapted to the dreary inactivity—the *dolce far niente* life of the Asiatic, and to the gay conviviality of the more mercurial Greek.

The shops are small, and open towards the street. A counter extends along the front, leaving a narrow entrance. Those for the sale of oil are recognised by the immense oil jars imbedded in the solid counter. The *sills* of the shop fronts are of stone, and the groove for the shutters is still seen. Doors turned on bronze pivots, inserted in the pavement and the doorhead. The lintels of openings were of wood: the original ones having been burnt into charcoal during the catastrophe, they have been replaced by the excavators with new.

The fronts of the principal houses are of stone, but brick and stucco were the ordinary materials employed in the city. Stone columns were even occasionally stuccoed. The lower third of the column was painted red or yellow, those in one atrium or court being dissimilar to those in another. Painted capitals are rare.

There is one instance of a mode of construction like our *brick-rogging*. P. ingeniously conjectured that this was adopted in repairing the damage caused by the earthquake which preceded the fatal eruption, in order to avert future injury from such a cause. The mode of constructing the semi-hypæthral roof of the atrium is shown in the paintings on the walls. There was a large central opening in the roof over the square basin or impluvium in the middle of the pavement. The margin or curb of this opening was formed by the main timbers crossing each other at right angles, and these supported the ends of the joists which carried the roof.

In the suburban house of Diomed we have, perhaps, an example of the ordinary Pompeian villa. Here a large garden court is inclosed by a corridor of piers and square interspaces. Painted chambers, or rather recesses, open upon one side of this court. These are the apartments which Bulwer, in his "Last Days of Pompeii," gives to the wealthy Diomed's daughter Julia. This house had three stories. Under the corridor runs a suite of cellars, lighted by loops from above. Here, resting against the wall, still stand the *amphoræ* as the owner left them. The fact that these *amphoræ* were filled with ashes may give some idea of the insinuating, irresistible nature of the showers of volcanic matter which entombed this devoted city. In the courtyard above were found two or three of the few skeletons that have come to light during the excavation. A key was found near one of them, but it had no wards, and may have been merely an emblem of office.

The *balnea*, though diminutive in comparison with the immense *therme* of Caracalla and Diocletian at Rome, are, from their completeness, far more interesting to the antiquary than

those ruined piles. If the houses of Pompeii remind us of those of Oriental cities, so do the *balnea* recall the elaborate system of bathing which has prevailed in the east from time immemorial. In both we find the same gradation of temperature as you proceed from the *frigidarium* to the inner chamber, containing the hot bath. This system, if originally invented in Italy, was probably first transplanted into Egypt after its conquest by the Romans, and there it must have come into universal use, since we hear that when the Saracens, under Amron, took Alexandria, there were no fewer than 4,000 baths there. In one chamber stands a bronze brazier for charcoal, as large as a bedstead.

The mode of heating the *Caldarium* is obvious on a glance at the construction, and is very well contrived. The walls and pavement are lined with tiles, leaving a narrow interval or flue all round the chamber, through which permeated the hot air or vapour from the hypocaust. Saloons were sometimes warmed in the same manner.

The plan of the Temple of Isis was borrowed with her worship from Egypt. Instead of standing out to public gaze, on the Forum, the temple and its bald priests were shut up within a small court, where they enjoyed all that seclusion and privacy so necessary in celebrating the obscene orgies of the Isis mystery.

The designs and patterns of the painted walls and tessellated pavements are very varied and admirable. Black and white tessellation is common. One curious mosaic, in colour, represents Theseus slaying the Minotaur,—and this occupies the centre of a labyrinth of lines very much like a plan of the Labyrinth at Hampton Court, which was, no doubt, borrowed from Italy. In footways, a cheap kind of mosaic was much in vogue, consisting of a kind of "Opera Veneziana," with a simple pattern traced out by means of small diamonds of white inserted in the ground.

Outside the city gate were the tombs bordering the highway, as at Rome. One of the

* Sketches of a few of these are annexed.